

TWENTY-THIRD YEAR.

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THE SWEET GIRL GRADUATE

Stylish Gowns Suitable for Commencement and Class Day.

FASHIONS AND MATERIALS.

A Strict Simplicity to Be the Standard This Year.

The Graduating Dress the Charming Prototype of the Wedding Gown—Crepe a Favorite Fabric—Hints for the Home Dressmaker, Etc.

Correspondence of THE HERALD.

New York, May 16.—The forerunner, the charming prototype of the wedding gown, is the graduation dress. Years ago it was frequently the girl's first train. Now, however, fashion has decreed that it shall retain more of school-girl simplicity and, like the bridesmaid's gown, shall be limited to walking length. This year's models reach just to the ankle.

The more stylish the gown the more noticeable the simplicity, and it is considered in the best taste not to make a display even of expensive material. Crepe, or the lovely new silk and wool

hanging loose from the waist line. Between the ribbon is a shirring of the crepe extending from the neck to the feet. The corsage is cut round and just covers the collar bone. This is the invariable rule for all these gowns. There is a double shirring as a finish for the neck and lace matching the flounce, but narrower, is gathered over the top of the full puffed sleeve. The sleeve itself is of the ribbon; the puff, which is very round and full, reaches to the elbow and is finished with lace the same as the bertha.

A GOWN OF CREPE DE CHINE.

Another imported costume is of crepe de chine with an empire waist and crush of white satin ribbon. This is the only resemblance to a sash that I have seen. The ribbon is drawn into three irregular folds like the crush velvet girdle familiar to all, and is arranged at the back in a bow which is aptly described as "donkey's ears," the ends of the ribbon being allowed to fall nearly to the bottom of the skirt.

The skirt is very plain, having only a crepe shirring two inches wide at the

double feather stitching around the yoke and over the shoulders.

The sleeve has the fullness falling half way between the elbow and the wrist, and is finished with a ruffle similar to the bertha.

This gown was selected because of its simplicity and also because in outline it is admirably adapted for that large class of young girls whose angularity needs to be softened by proper fulness of drapery. It could be made much more showy by substituting lace for the ruffle and by using shoulder knots and elbow bands of ribbon. The rather stiff effect of the twisted ribbon could easily be obviated by setting a rosette at the waist line half way between the center and the side seam.

BATISTE AND LACE.

A princess gown of white batiste is cut with a rounded yoke and has a bertha of soft, fine lace, brought up full over the shoulders and finished with upright little bows of inch-wide white satin ribbon. Loops of the ribbon enough to give the effect of bunching are fastened between the shoulders at the back and in front at the exact point where a corsage bouquet would be worn, the ends back and front falling to the waist line.

The skirt has a flounce of lace five inches wide, slightly gathered for a heading, and finished with white ribbon arranged in broad V pattern, each point fastened with a rosette so tiny that it looks like a mere knot. The ribbon is not laid on flat but is slightly crushed. The effect is excellent.

The sleeves are large puffs with full lace elbow frills. This style would be equally good for other materials. It would be admirable for a silk and wool bengaline.

For trip, home dressmaker.

All thin materials, unless cut princess, is merely drapery over a well-fitted lining.



CLASS DAY GOWN, WHITE AND DARK RED.

bottom and another of the same width and material just at the knee. The shirring is fastened tightly top and bottom. The corsage, which is short and round, has ribbon trimming which may be explained as a double military sash effect. One ribbon is drawn from the right shoulder diagonally across the bodice, while the other is arranged parallel to it, but is fastened under the arm.

The sleeves of this gown are striking and particularly pretty, though the dressiness of the corsage suggests a certain style which, if absent in the wearer, would give the effect of overdress—a thing always to be avoided for young girls. Four perpendicular puffs, not shirring, of the crepe extend from the elbow to the shoulder. Satin ribbon being about an inch wide is laid between these puffs, the ends of the ribbon being made into little bows to form a finish both at shoulder and elbow. The sleeve is tight fitting, or nearly so, from the elbow to the wrist, and perfectly plain about the hand.

Care should be taken not to use such a style as this for a girl who cannot carry it well—that is, one who, being overgrown, is awkward. It would make her uncomfortable and increase her self-consciousness. Such a gown should be so dressed that she can feel that while her gown will bear the most minute criticism, it is not such as will attract undue attention. But there is a girl who would look charming thus arrayed. She is pretty and pliant, with soft curves and a good complexion; for remember, there is considerable satin brought near the face. And she must have perfectly fitting gloves, a dainty fan and a bouquet not too large.

A SIMPLE GOWN.

A pretty and serviceable gown made for a "98 graduate is of cream albion. The skirt, which is gored only at the sides, is trimmed with a four inch shirring double stitched top and bottom.

The corsage has a round yoke, back and front, and considerable fullness below. It is finished with satin ribbon twisted and brought to a slight point, just enough to take away the idea of an empire waist. At the back this ribbon is formed into a bow standing upright above the waist and with short ends. The shirring at the throat, like that on the skirt, is double stitched, and just below the shirring is a ruffle made very full and fastened with

lining, the waist shaped with the usual number of darts and closed in the ordinary manner; no darts are ever cut in the dress material itself, unless for the princess. The skirts hang loosely from the waist and are not fastened to the silk or batiste which serves the purpose of a lining. These underskirts—for such the linings really are—are sewed in at the same belt with the outside, close-gored and all fullness drawn to the back.

Where one side of the skirt seam is straight and the other bias, no staying is needed; but where both are bias, stayings are necessary. There is a diversity of opinion on this subject, some contending that the stays should be straight, bobbin tape being recommended for organizes and similar stuffs, while others declare that the stays should be bias strips of the dress goods. Great care must be taken in stitching bias seams. The best dressmakers will not allow them to be done on a machine.

PETTICOATS.

The petticoat worn with a graduating gown may be of white silk or of fine French cambric. It should be straight, with but little fullness, and trimmed with insertion and lace. One costing \$3 had a flounce of cambric three-eighths of a yard wide, bordered with lace three inches wide. Two rows of insertion an inch in width were between the flounce and the knee.

GLOVES AND SLIPPERS.

Gloves and slippers must match the

gown in color. The former should be of suede and proportioned to the sleeve in length.

The slippers should be of kid or satin, and must also be white.

FLOWERS AND FANS.

Classes generally select a flower as an emblem and wear it on commencement day, according to regulations made by them. This is in addition to the bouquet. The bouquet is held in both hands and carried at the waist. This necessitates the fan being fastened at the side. It should have two ribbons, one to serve as chapeleine and the other falling over it as garniture. Both are arranged in loops and bows as tastefully as possible. The fan should be white and of feathers or lace, nothing so heavy as satin being considered in good taste.

CLASS DAY.

Class day is an institution which our girls have borrowed from their brothers and made an delightful as such adaptations naturally become under the magic touch of womanly ingenuity. It means another gown for the fair graduate, but since it is one that can be used for street



GOWN OF CREAM CREPE.

wear afterwards, why we mothers ought not to complain. Any pretty walking costume is suitable.

Class day exercises—at least those of a girl's class day—are informal, therefore informal dress is really the correct costume. It is worn without hat or gloves, and with boots or shoes instead of slippers.

A dainty gown such as I am about to describe might be made of white and would then do for graduation; but in such case another would have to be provided for class day, for it is an unwritten law that the same gown shall not be worn on both occasions.

A striped batiste, white and dark red shading almost to brown, had the lower part of the corsage formed of tiny tucks, no wider than bobbin. Thirteen were laid between the waist line and the bust. These were brought diagonally from the side seam to the center. The upper part of the corsage was rather full, with the usual shirring at the neck.

The sleeve, which was of the regular leg of mutton pattern, had a shoulder cape similarly tucked.

The skirt was trimmed with two rows of bunched ruffling, that is to say ruffling made very full. It was of tulle, with satin edge. One row was placed about four inches from the bottom of the skirt, the other just below the knee.

Lace silks are very popular for gowns for old and young; and as gray colors are permissible for street wear, the selection for a young girl's class day gown is almost unlimited.

An exquisite gown of old rose flowered was made with six rows of corded shirring on the corsage, two close to the throat, two at the top of the shoulder and two below these, serving both as a finish to the yoke and a heading for the bertha of Irish point which was arranged rather full across the front and back as well as

The belt was of plain satin ribbon, matching the ground of the silk and had a rosette at the left in front and two rosettes, one on each side at the back.

The sleeve was rather smaller than the average puff at the top, and the lower part was formed of plaits, three on each side, reversed so that the center folds were fastened together by three tiny

rosettes placed like buttons between the wrist and the elbow.

The skirt had a narrow ruffle on the bottom with a bias fold of the silk caught up with rosettes a trifle larger than those on the sleeves.

A BLOUSE COSTUME.

For all, slender figures, there is no more becoming style of bodice than the blouse. One class day gown had a blouse of blue China silk made to be slipped under the skirt. It has considerable fullness back and front, but plain places under the arms. It is cut to fall about one-eighth of a yard below the waist, so that all chance of it slipping up is avoided.

A double shirring finishes the neck, and from this shirring falls a garniture of white lace about two inches wide, laid rather plainly.

The skirt has a puffed shirring not more than four inches in depth, including the double heading. The girdle, a narrow empire belt, is fastened to the skirt. This is an advantage as it will enable the wearer to change the bodice at any time.

The sleeve is of moderate dimensions—a small puff at the shoulder and close fitting from the elbow to the wrist where it is finished by lace falling back upon it.

MARGARET COMPTON.

A Moral for Contributors.

"I've read," said an editor to a writer in the New York Times, "hundreds of rolled manuscripts, and I never yet found one that I cared to print. I have decided that the stupidity which rolls a manuscript cannot produce anything worth reading." A rolled MS. is a desperate thing, but there is another that is almost worse—the one that comes to you with the last page on top and the first page at the bottom. A MS. was once sent to me arranged in this careless manner. There were 500 or 600 pages of it. Do you know what I did with it? I sent it back to the author with a note in which I advised him before he sent that MS. on its travels to show sufficient interest in it to arrange the pages properly. I hope for his sake that he acted upon my advice. If he did not, I doubt that his tale ever got a hearing. Life is too short for the important things to be done as they should be, and it never could be long enough for one not only to do his own work properly, but to rectify the careless work of others. A rolled MS. shows a thoughtless writer, but a MS. arranged backward shows a carelessness that is insulting to the person to whom it is sent and argues ill for the intelligence of the writer. An attractive manuscript goes a long way toward winning the favor of the "reader." Even if refused, it is refused with genuine regret; but a "reader" is only too glad to find the carelessly prepared MS. as worthless as it looks. I have always admired the patience that induced Mr. George Haven Egan to read the MS. of "The Leavenworth Case," for it was carefully written in lead pencil on common paper, and by an author then unknown. But he had his reward.—The Critic.

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Raymond Blathwayt Relates the Incidents of Two Full Performances in His Honor—The Pitch of Perfection in Training.

HAMBURG, May 1.

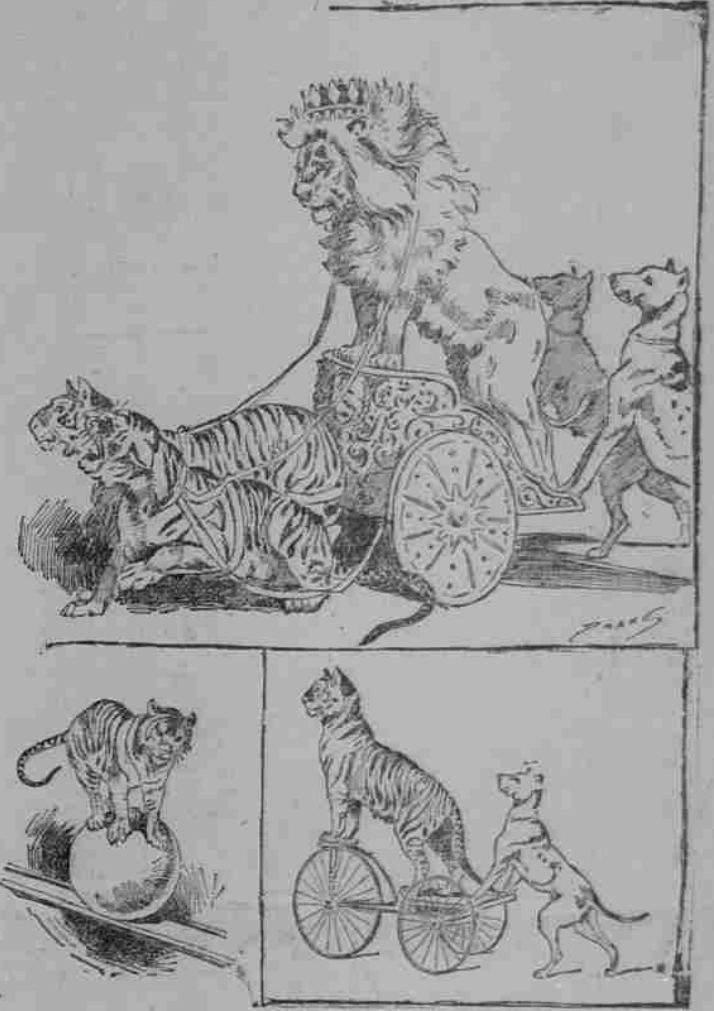
It is told of the mad king of Bavaria that he used frequently to command great theatrical entertainments at which he himself was the only spectator. A similar experience befell me when I was visiting Hamburg. For Karl Hagenbeck at my special request and with great good nature, gave two full performances in my honor, at which, like the mad Bavarian king, I was the only spectator.

is one of the finest wild beast trainers in the world, entered the circle with his whip in his hand, which, as he entered, he cracked smartly, causing the animals to spring sharply to attention upon their little seats. Karl Hagenbeck introduced me to Mr. Mellermann, who is indeed his own brother-in-law as well as his trainer. "What is your rule of training, Mr. Mellermann?" said I.

"Kindness and coolness and firmness," he replied, "as you will see in this performance. Come on, pussies," he continued, "show this gentleman how you can run around the circle." The pussies, as he called them, fairly big tigers, as I should have considered them, unwillingly crept off their seats, growling not a little. Mr. Mellermann cracked his whip smartly, but did not hit them. The animals then began to run very prettily round and round the circle. So well did they do their little tricks that Mr. Mellermann said: "Now, you shall have some sugar, you have been very good." He placed in my hands a few lumps of sugar which I myself gave to them gratefully to their pleasure.

Then a pyramid was formed by some young tigers, some lions, a couple of ponies and four young goats. The pyramid itself consisted of a small double ladder, upon the steps of which the animals somewhat nervously took their places, and upon which they stood gazing quietly down upon us, until they were told they might go back to their places.

After awhile, when school was over, the ponies and ponies left the arena, and then the door of a big cage, which gave entrance upon the circle, was thrown wide open. It was pretty to see the little lions and tigers running about after school, for all the world like an infant school dismissed to play. The pretty



WHAT HAGENBECK'S WILD ANIMALS DO.

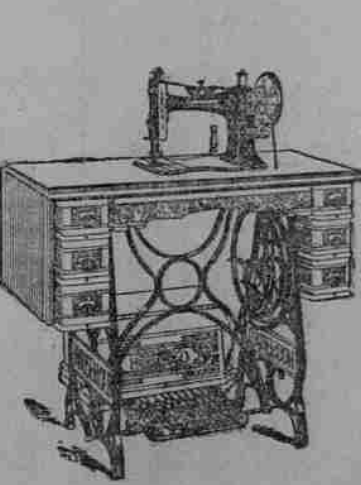
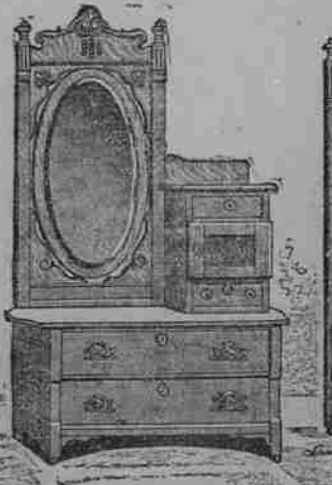
In the first performance only very young animals took part, but as they had been working since last January they were pretty well up to all the little tricks they had been taught. My readers will imagine a great circle carefully railed off from the outside world by iron bars. Round this circle, upon a number of little stands, sat the performing animals, waiting to take their respective "turns," as they say in the music halls. In the midst of the circle sat myself with a beautiful little baby lion on my knee, which amused itself by playing with my watch chain and handkerchief. Two little tigers got tired of sitting still and suddenly jumped down from their perches and ran up the play with me and the baby lion. A young lion on another perch yawned so loud that we all, animals and men, looked up to see what was the matter. Mr. Hagenbeck walked round the circle stroking the animals, most of which affectionately kissed him as he passed.

At this moment Mr. Mellermann, who creatures gambolled about for a short time while in their cage and then lay down to rest. "And now ponies are coming in to do their performance." Several attendants entered the building as he spoke, for to handle a large number of fully grown wild animals is no light matter. The first animals to come rushing into the arena were a number of huge German boardounds; great affectionate beasts they were too. As I patted one of them as the circle went to its own allotted place with all the sense of a human being. A few moments afterwards a door was thrown open and in walked the lions and tigers. Splendid beasts these last were. Some looked very good tempered, although it is to be acknowledged that one tiger had evidently got out of bed the

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